1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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small clay dolls (fig. 23), delicately carved clubs, body paint designs, and a little painting and incising of pottery.

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FIGURE 24.—*Carajá* masks. (Redrawn from Ehrenreich, 1891 b, figs. 18, 22.)

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Music and dances.—The major art of the *Carajá* is music. A large number of elaborate dances with complex songs, each dance having a separate song style, make up the chief body of the music. These are all religious. In addition, there are some secular dances, and songs are interspersed in the tales. Musical instruments are very few, there being only a rattle accompanying the singers and a small flute which is used as a toy.

/29 cont./

833 2. (cont.)
sursum attrahit, manus natibus ejus supponens. /The Karaya have intercourse with women in the fashion of the native Australians. The man sits on the ground, feet extended, and takes the woman, lying arched backwards above him, his hands supporting her buttocks./ (Cf. Miclucho Maclay, Verhandl. d. berl. Ges. f. Anthr., 1880, p. 87.)

844 Birth. For this the woman kneels on her heels, clasping a post with her hands, while the husband grasps her from behind with strong pressure around her body. Once the child is born, the afterbirth is awaited patiently; then the navel cord is compressed and cut off about three inches from the body with a sharp
[759] taquara splint. The blood contained in it is carefully pressed out, "in order to prevent tetanus /Starrkrampf/," and hot ashes and powder from pulverized piranha teeth are sprinkled on the surface of the wound as a styptic. Since no ligature is applied, it is not rare that the child bleeds to death. The newborn is daubed with urucú red, wrapped tightly in a broad strip of jangada
846 bast, and laid in a "rede", tied by strings (see p. 19). For three days both spouses stay on a strict diet. In order to make the uterus contract, the wife lies down on her back and has her abdomen pressed together for a couple of hours by her husband,
854 who sits next to her, or other persons who relieve him. Some months after birth the child receives the above-mentioned cotton bands.

852 At the age of six to seven years the girls' ear-lobes are
304 pierced; for boys, the lower lip as well. The whole community gathers for this. The child sits on a stool decorated with arara feathers in the middle of a large circle. One of the relatives pierces his ears with spines from the tucuma palm, the lower lip with a sharpened monkey-bone. During this the men stand around
● [533] and sing a song with the closing verse: idžohã hã hañ, hã hañ idžiohã, i.e., "now it has happened!"

/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 [114] Some of the dances have already been described by Castelnau. I myself had the opportunity in the third Šambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision. [111] This dance is said to have been borrowed from the Kayapo.

764 [168]

[524] Fig. 15. Top (1/4).

Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

764 535 Next follows the dance of the dead around the corpse (1), which is colored

[163] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The [533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

/32 cont./

765 If the survivors so desire, the bones are later dug up again and deposited in separate shallow clay containers near the grave.

Memories of the dead do not fade quickly. Long after the death of a family member, the devotion of his relatives is expressed in violent outbreaks of pain when a reminder of the deceased is evoked by some event. If, while examining storage baskets in the houses, we came across objects from the estate of departed spouses or children, the women broke out in loud lamentation, which stopped only when the object concerned was hidden again.

765 [464] In the last Šambioa village I witnessed a scene of mourning as unique as it was touching, when the news arrived that a Karaya had died in Pará, where he had gone on a boat as a hired rower. His mother and wife paced up and down on the bank for two days, while solemnly mourning loudly in song, holding ornamental objects of the lamented in their hands and continually waving them downstream where he had disappeared.

[533] The mourning songs were continued, accompanied by other women, far into the night.

Sicknesses and Witch Doctors

164 On the whole the Karaya have been spared from the worst scourges of primitive peoples, smallpox and syphilis, just as little are they subject to the leprosy and goiter so widespread in the population of Goyaz. On the other hand tuberculosis, the infectiousness of which is well known to the Indians, is steadily increasing among the Karayahi. Ahi catarrho nao tem? Is there no catarrh, too? is always the first question which they ask the foreign visitor before they allow him to enter their huts. Malaria fevers occur in their more intensive form also only in the Karayahi region, particularly in the lowlands between São José and the mouth of the Rio das Mortes.

757 Medicines are apparently used by the savage tribes of South America to a much lesser degree than one generally assumes.

/36 cont./

535 On both, the back side is decorated with a double row of
532 short green and blue parrot feathers placed in the long direction.
825 3. The mask of a black bird (tirehäñ) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

The number of masks is in no way exhausted with these.
[184] Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and pirarucú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuira (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

521 Masked festivals. If there is much food on hand after pro-
535 ductive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.
[533] Each dance is known only to certain persons. The songs sung in
196 connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

825 Each animal represented has its characteristic sound, which
533 is repeated again and again in the songs. Thus, the pacu cries: heiyoñ he, heiyoñ he, the alligator hu — hu — hu.

564 The women and children watch the dance, to be sure, but
532 may not look at the masks by themselves, without their wearers,
196 since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/248 cont./

223 until the uppermost one, finally, closed the opening of the little pyramid. Strings ran down along the edges, were fastened to the lowest rods, and crossed at the top on the surface; they barely held the whole construction together. The type of release is clearly shown in the sketch, Ill. 84.

[198] To lure birds and game the Indians use specific calls which differ according to the particular species of animal, as they know how to imitate animal sounds masterfully.

Birds must be plucked on the spot; they may not be brought to the village unplucked ("otherwise the chief will be angry"). While plucking, the fingertips are dipped in wood ashes.

223 254 [538] It is said that there are no magic devices for making the hunt productive; on the other hand, the Indians are fond of telling one another hunting stories, and, in doing so, they like to exaggerate and tell improbable things.

Ill. 84.
Construction of the bird trap.

226 262 Fishing supplies by far the largest portion of the meat food; the subsistence of the Indians is to a large extent based on it.

136 The Araguaya is extremely rich in fish (kãdõlã); still richer, however, are the tributaries, especially the Rio Tapirapé and the many lakes that accompany these rivers on either side.

In the deep water of the lakes and on the high, steep banks, especially where fallen trees lie in the water, live the pirarucú (b'dõlẽkẽ; Sudis gigas), three to four meters long, and the pirarara (dõlẽ; Phractocephalus dccolor), which is equipped with strong bone armor and is up to two meters long. Upon being [533] [825] pulled out of the water, it emits air with strange sounds; the humorous Indian likes to imitate these sounds in his songs. Furthermore, the dogfish (lãdã̃), with its powerful teeth, lives here, and above all the worst predatory fish, the piranha. Various

/249 cont./

227 The fishing implements are the following:

The fishing rod was originally unknown to the Indians.
[439] For the last few decades iron hooks (wãsi) have been bartered for in order to catch the piranha; one comes across them relatively rarely, however, because many are lost during the fishing, and an opportunity for barter only rarely presents itself (the fishing line is called wăsisă, the rod wăsidãð, and the bait wăsidð). On the other hand, the Indians seem to have already known harpoons (wðhũnă). They were used to catch pirarucú. Points and barbs consisted of red-deer bone; they were attached with resin. I no longer saw such implements as described; the present harpoons all had iron points.

The chief implements are bow and arrow, which, with the clear water, are handled with great skill and success. The fishing arrows (ũðhŭ) bear on the shaft a wooden point, on the front end of which a small point made of monkey bone (ŭhĭdð or dũrðlẽnidĭ) is fastened by a thread lashing and resin, and the rear end of which projects laterally out of the lashing and thus forms a barb (Ill. 115). The arrows have an average length of 140-170 centimeters, the bows (wăsĭlũhătẽ) one of approximately 200 centimeters (Ills. 110, 111).

226 Twice a day, forenoon and afternoon, the husbands and sons
[533] go out to fish and usually return with rich booty. On the way home they sing the song "that is sung every day." At specific spots the names of the fish caught are inserted, so that one may easily tell what kind of booty the fisherman is bringing back.

/250/ Besides this individual fishing, mass fishing is also
226 carried on. Nets knotted out of cotton string or bast are used
227 for this. Their measurements vary considerably, according to the purpose they serve. The net plaited out of embira (lõdẽ) shown in Ill. 3 on Plate 54 is ten centimeters wide and 10.35 meters long. Ill. 85 shows the knot-formation of a net for catching pirarucú (dãŏlãlŭ); it has a mesh extension of 25 centimeters with a thread strength of half a centimeter. The largest net that I saw lay on a sandbank on the Tapirapé near a lake inlet; it was six meters wide and 160 meters (!) long.

/276 cont./

482 Smaller loads are carried in containers on a hand-strap, for
415 example, in carrying sacks (mãsĭ; Pl. 57, Ills. 5 and 6), carrying bags (lõlŭ; Pl. 57, Ill. 4), two-piece baskets (wrăbăhĭ; Pl. 57, Ills. 16 and 17), small pouches (Pl. 55, Ill. 6 a-c), or in small gourd vessels, the perforated edges of which hold the carrying-bands or which are either plaited round with bast (dălīlĭkŭ) or are set into a net of black cotton plaiting (wălăbŭkŭ; Pl. 56, Ill. 4 a-c).

854 Children ride on the hip and are held there with the hand (Pl. 12, Ill. 4; Pl. 37, Ill. 2; Pl. 42, Ills. 2, 3).

50 Their principal journeys take place by water in a boat. The
[484] boat (āwŏ), of which there is one or more in each family, consists of a dugout six to ten meters long and 40-60 meters wide. The two ends are greatly elongated and slope up from below, so that getting on and off the sandbanks is easily accomplished (Pl. 56, Ill. 5). The boats have no seats; one squats or sits on the narrow bottom. Sometimes cross-rods are put in, upon which the cargo is placed to protect it from the bilge water. In one place
[372] in the boat there is often a layer of loam upon which lies the smoldering wood for transporting fire.

The boats are propelled with oars and poles; both are used in journeys upstream and downstream, the poles, of course, only in shallow water. The oars (nālĭhĭ) are manipulated freely as paddles, and, indeed, the rowers kneel or sit in the boat, their
[502] faces in the direction of travel. If the boat is propelled by one man, he sits at the rear end and steers at the same time; with a crew of two men, one sits at the front end and one at the rear; several rowers distribute themselves over the entire boat. In the latter case, the rowing rhythm is entirely spontaneous, since the
[533] ones in the rear must adjust to the man in front. The song which young people like to take up while rowing has nothing to do with the rhythmical rowing. There are various ways of working the oars: short strokes with pauses after each stroke; long, evenly spaced strokes; slow strokes with a lifting of the blade at the end, so that the water falls off the blade in a broad surge, are regarded
[149] as a particularly elegant manner of rowing. The Indians have great endurance; they row for many hours without interruption.

/315 cont./

535 I did not observe any dances, with the exception of mask-dances, which seem to be of a religious nature. Ehrenreich and Castelnau report on such among the Šambioá.

526 Shooting as a sport was not observed. I am unable to say whether shooting matches occur. Sometimes, for practice, they are said to toss green gourds into the air and shoot at them with arrows. Shooting from a position on the back, whereby they hold the bow with the feet, is a sport in which they occasionally indulge, but not too frequently, on account of the great pain which the recoil of the bowstring causes on the feet. I myself did not see it.

I never saw or heard anything about club-throwing about which Königswald reports.

12. Music.

534 The Karajá are very poor in musical instruments. They have only signal trumpets, small whistles, and turtle scrapers, rattles serve as the accompanying instrument for songs. That is [533] all. This lack seems very strange, since the Karajá sing very gladly and well and are apparently highly gifted musically (1).

1. Concerning the love of music of the Karajá, see Part I, p. 52 /untranslated/.

They have three types of signal trumpets.

The bamboo trumpet (ŭhŭhŭk) consists of a bamboo cylinder 44 centimeters long and seven centimeters in diameter, the mouth end of which is formed by a node, the center of which is pierced. The open, sounding end is richly carved (Pl. 58, Ill. 9).

/316/ The gourd trumpet consists of a curved bottle-gourd 26 centimeters long, which has the lateral blow-hole on the narrower end, the central sounding-hole on the wider end (Ill. 178a).

/316 cont./

534 [824] The most common are taquara flutes with a gourd for resonance [(h)ă(n)djūlōnă]. The flutes consist of a taquara tube 44-46 centimeters long and about three and a half centimeters thick, one end of which is closed, the other open. Near the closed end is the lateral blow-hole. For resonance there is a gourd 33-38 centimeters long and 16-24 centimeters thick, which is open on both ends and into the large opening of which the flute is

[531]

Ill. 178 a, b.
Gourd trumpets.

[531] obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

533 Hollow sounds which carry very far are drawn from these trumpets. Through alternating long and short tones, blown-in [574] and drawn-out tones, there are produced various tonal sequences, [202] which, on boat trips, are blown near the villages to announce arrival. An actual signal language, however, does not seem to 534 have been developed as yet. At present, ox-horn trumpets, such as the Brazilian deck-hands carry, are already finding entry.

I did not see other kinds of flutes, especially not the Pan-pipes of taquara mentioned by Ehrenreich.

[533] [824] In Village 8 I saw a small horn made of a gourd shell, which apparently is blown at the masked dances. It may not be blown in the presence of women, so I was unable to find out its use and the nature of its sound. Also I was unable to acquire the implement; I did not see it again anywhere else.

/316 cont./

[534] [824] There are various kinds of whistles.

The gourd whistle (wŏlăwŭk, ădjūlōnă, lăkŭ) consists of a small, twin-bellied bottle-gourd 8.2 centimeters long, whose smaller belly is cut off crosswise (Ill. 179a). At this cross-cut surface the gourd is blown on from one side and then produces a shrill, high tone.

[824] Buriti-leaf whistles (ădjūlōnă) consist of a narrow buriti leaf strip which is rolled up spirally and then pressed flat. By means of a narrow bast-band wrapped around it the whistle retains its shape. Such whistles are about three centimeters wide and one to two and a half centimeters high and sometimes have a middle reed, while in other specimens this is lacking (Ill. 179b). They are blown by sticking one end of the whistle flat into the mouth.

[237] /317/ The scraper from the shell of the kŏdŭ turtle (hūli-hulĭ) is made from the shell, eight centimeters long and three centimeters wide, in such a way that the tail end of the hollow is completely glued over with wax, while the neck peg of the ventral shell is surrounded by a thick layer of wax (Ill. 180a). One takes the shell in the right hand, places it with the wax peg inclined somewhat /Ills. 179-181 appear here/ obliquely against the tightly stretched palm of the left hand, and strokes the peg vigorously downward over the sweaty palm (Ill. 180b), by means of which a squeaky, muffled sound is produced. According to statements by the Indians, the instrument is said to be used when boys come out of the forest. I did not succeed in finding out whether this is a reference to boys' training, initiation, etc. in the forest.

[533] Rattles serve as the sole instrument accompanying their songs. On all the rattles, the stem is led through the entire body of the rattle and /318/ is fastened at both ends with wax. It is kept plain and only rarely has plaiting around a bit of it. Its length below the body of the rattle varies between nine and 16 centimeters. Monkey-skull rattles, for which monkey skulls seven centimeters long and four to five and a half centimeters wide are

[237] [Text Continues on P. 260]

/318 cont./

534 used, are very rare. I came across only two of these specimens
[237] (Pl. 58, Ill. 10 a, b). Otherwise gourds (ŭā̄lŭ́) are commonly used
[824] as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
[531] long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

[113] 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
[176] they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ́ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

/318 cont./

126 their outspread hand in front of their faces; the women usually
533 clicked their tongues in astonishment. Above all, the spoken
152 announcement preceding the songs and pieces of music caused merriment. They were completely unaccustomed to instrumental music; they recognized bird voices as such; they preferred to listen to songs and were delighted with the volume of tone, especially in the case of women's voices. With that their timidity was overcome; usually they themselves pressed forward to be recorded. For this I first used the horn, but later the tube, into which they sang with less constraint. If several Indians were present, they first consulted for a long time as to who should sing, then they all considered the text, first sang the song softly /319/ to themselves for practice, and only then did the chosen one settle down in front of the apparatus. Even Ilk always memorized the song concerned before making the recording. After the recording I immediately played back the song. To hear their own voice at first always provoked great merriment, then they regularly sang along softly to check it, and finally laughed, extremely satisfied because everything agreed perfectly. Even when songs from other villages were played, the text and melody were meticulously checked. It was remarkable that Ilk's songs were always recognized, even when I had not previously mentioned his name and even though he also sang songs which I had heard elsewhere, which were therefore not his alone. The Indians could not figure out the phonograph. When their songs were played back, they always looked into the horn, "to see who is singing in it." After one recording Ilk kept on talking into the apparatus for a long time; when I questioned him, he replied that he was talking to the Ilk who was in there.

533 Unfortunately, the cylinders became distorted through the
[126] influence of the humidity and heat so that they became oval at one end; work on them has therefore not yet succeeded. As for the melodies, I can only say the following: "The song that is sung every day" starts with high head tones, then in a few tones it descends and ends in a long phrase of deep chest tones. The high head tones and the shift of the voice do not sound good,

/319 cont./

533 especially among older men, whereas the tones were purely sung by boys and young men. This song was sung particularly upon returning from fishing. Then at certain places the names of the fish caught were inserted. In some songs, animal sounds are imitated, for example, the tones which the pirarara makes when it is pulled out of the water. This song always evoked general merriment.

126 533 I obtained only a few texts; see Appendix II, "Texts" /untranslated; see foreign text, pp. 471-482/. They were not given to me from dance songs as long as women were present. Also, in view of the Indians' slight knowledge of the Brazilian language, the translation came up against the greatest difficulties.

In addition, I obtained the following songs:

Masked-dance songs of the Karajá: aruana (1) (S, N) 2 1

1. In Karaja: ĭdjăzŏ. Included in this is: "The song that is sung every day."

djālhēnĭ (N)
dšewēlĭă (N)
ĭdjăzŏ (S, N)
ĭkonă (N)
ūĭjŭ (S)
wŏrĭzŏ (N), 5 songs, as well as 9 dance songs without a name, and the mask-cry: kjū.

/320/ Songs of the Karajá: djauhĭ (S)
hĭdăhŏ (N)
ĭobĕzĕ (N)
makanditā (S)
Paku song (N)
Pirarara song (S, N)
as well as 10 songs without names.

Dance songs of the Šavaje: ĭdjālhēnĭ (N)

Song of the Šavajé: desoĭ, desoĭ (N), allegedly sung when a jaguar is killed.

Song of the Tapirapé: aklīlĭ (N).

The Tapirapé also know a djālhēnĭ mask-song, it is said.

2 1 [The (S) and (N) here and below refer To the "South" and "North" hordes respectively--Analyst]

/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The
533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the
[184] rattle accompaniment. These songs, too, were very similar to
532 those of the Karajá. The Šavajé did not permit photographing
535 the masks on the next day, so I was obliged to resort to sketching.
126 The masks were cylinder masks with a feather-mosaic covering. Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the ĭdjālhēnĭ mask, the ămbŭšăwādiă mask, and the lădēnĭ mask. Of these, ĭdjālhēnĭ seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé
[533] songs. Of other Šavajé songs I obtained phonographically dĕsoĭ dĕsoĭ, a song that they sing after slaying a jaguar.

For further data on the masks of the Šavajé, see my article,
[113] "Tanzmaskennachbildungen vom mittleren Araguaya /Dance Mask Reproductions from the Middle Araguaia/," Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words; see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation./

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

136 They are as tall as a man, and, standing in line, their uniform black heads, white breasts and long, black legs, gave them a decidedly military appearance. The reflection in the water gave the illusion of a double line. I believe this is the largest bird that flies. It must have a long, clear space or it cannot rise. From standing humped up, like a goose on a cold day, it takes a few hesitating steps, then several determined strides, then breaks into a run, followed by a long series of big jumps and flapping of its huge wings, until, finally, it gets clear of the ground.

114 As we were borne along at night where the river was broad and deep and free of obstructions, all slept, or tried to sleep, excepting one or two watchers. My improvised bed in our large canoe was made of a large, square tin can, the side of a big tin wash-basin and the half of a gourd shell. My companions reclined on similar beds.

609 One obscure night, as we moved silently onward, like a giant phantom, we descried a light some distance ahead and heard Karayá shouting to us from a sand island. Fearing that they might not be friendly, and because of the darkness, our first thought was to pass on and not land where they [206] were. But a moment later, we discovered that they were a friendly fishing party: so we went ashore. As we drew [533] near to land, our Karayá pilot, Pedro Monco, sang one of their familiar tribal songs. It was of a joyful strain, though extremely peculiar, suggesting, somewhat, the running and bleating of a deer. tI is usually sung for the purpose of announcing to those on shore that visitors are arriving, that they are friendly, and that they are happy to meet their friends on land. Our trumpets were also sounded, and I played a hymn on the cornet. Our arrival appeared to give the fishing party much pleasure. The first thing they asked for was manioc meal and fish hooks. They were all in nature's dress, except the captain of the band, who wore a blanket.

262 Soon after we disembarked, which was past midnight, a [252] Karayá appeared with what resembled a skinned cat, and placed it over the fire to broil. "What is this?" I inquired.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

764 gumming feathers onto it, then a pole nine feet long is laid upon it, lengthwise, as it lies upon its back, and the whole is enwrapped in the palm-leaf mat which had served as the bed of the deceased during life, and wound with long strips of bark. The purpose of this pole is that the remains may hang suspended from it in the grave. The group that dances and wails as it moves around the corpse, is led by a kind of precentor, who is relieved from time to time as he grows weary. As the performers dance, they hold their arms extended in front with the fingers of one hand placed upon the backs of the fingers of the other hand, thus forming a bow. The singing is alternate and responsive. The chorus asks the deceased where he has gone and how he fares, and the leader of the chorus responds for the corpse. The chorus wails, "He lives no more! It is all over with him! Think no more of him! He is hanging from the bar!" Then the leader, speaking for the departed, responds hopefully, "I am in a beautiful land! Give me some tobacco! Did you put the plug"—the tobacco pipe—"between my lips? I am in need of nothing! But, be sure to place water at the grave!" The chorus now repeats but one question, and answers in a doleful voice: "It is all over with him! It is all over!" Very frequently these ceremonies begin before the subject is even dead.

764 Interment occurs the next day after death except where death has taken place very early in the morning, in which event it is the same day, at evening. The singing, wailing, [765] lamentations, dancing and other lugubrious festivities continue three or four days, during which time all work is abandoned. The Karayá cemeteries are always located on top of a high hill near the river. The civilized Brazilians, imitating, perhaps, their savage ancestors, also place their cemeteries on the highest ground near the town, where it often endangers the health of the living.

A Karayá grave is a hole in the ground nearly seven feet in length, three feet wide and thirty inches deep. The body is hung horizontally into this excavation so that it swings freely from the already mentioned pole, each end of which

6:Cook M-3,4 (ca. 1900) 1909
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But these three classes
of masks do not include all the modifications used by the tribe, for each village has its own particular kind, and many medicine huts are crammed with the most diverse types.

If a hunting or fishing expedition has been successful, and there is an abundance of food on hand, the chief of the village may determine to hold a masquerade festival, which shall continue as long as provisions hold out; whereupon the entire village hums with activity for many days preparing for the celebration. The women busy themselves making ready meat and drink, employing all their culinary skill; while the men, if not hunting and fishing, are occupied with the preparation of the dance costumes. One dance is distinguished from another by being performed exclusively by some one person or family, and handed down from father to son; and each one is executed to the accompaniment of songs which are apparently in an antiquated form of speech, unintelligible to the rest of the people. Each animal represented is indicated by the constant repetition in the songs of the peculiar note or sound characteristic of that animal. For example, the paca cries, "Heyon hey! Heyon hey!" The alligator, "Huu! Huu!" and another beast, "Too koo! Too koo! Too-hoo-oo-oo-oo!"

The women and children are merely spectators at these masquerades, and are never permitted, under any circumstances, to see the masquerade outfit, save when an individual is regaled in it, for they must be kept in the belief that the creatures represented, or rather, their shades, are really materialized before them, and that the garb and the being inside of it are one and inseparable, for of course the outfit always covers the entire body of the dancer. Occasionally, however, the old women are let into the secret. This indicates that the secret societies existing everywhere among civilized peoples, admitting men only to their membership and excluding women forever, and who take the most absurd and monstrous oaths to guard their childish secrets from other men, and from their own wives, sisters and mothers, are of savage origin in principle.

The carnival begins with a procession of the masqueraders

8:Gow-Smith T-5 (no date)1925
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THE ARAWANA, OR FISH DANCE, OF THE CARAJA INDIANS OF MATTO GROSSO, BRAZIL

535 825 Of all the dances of the Caraja, the *Arawana* is the most important. It takes its name from a fish found in the tributaries of the Amazon, particularly the River Araguaya. This fish, the *arawana* [776] or *iraco*, is thought by the natives to be semi-human and is much venerated.

535 The dance, a cross between a turkey-step and a [538] foxtrot, accompanied by weird songs, is performed by two Indian men representing the male and the female fish. Both are dressed alike, except that there is hidden in the headgear of the male representative a cluster of threaded nuts from the palm tree, which rattle as the dancers move.

The dress consists of long slender palm-leaves hanging from the waist to the knees like a skirt. A similar kilt arrangement of leaves covers the body from neck to waist. The head-dress is made from palm-leaves closely braided together in the form of a hood, with coarse grass hanging loose at the bottom, obscuring the face. The upper part tapers almost to a point about two feet above the head and is overlaid with beautiful feather mosaics patterned to suggest the *arawana*. Two "horns" made of grass top the headdress. (Fig. 43.)